

MUSIC - UNIVERSITY OF TORONTO



3 1761 09775461 8

Onslow, Georges
[Quintet, violins, viola
& violoncellos, no. 2, op. 1,
no. 2, E^b major]
[Quintett]
pt.1

M
552
05
op. 1
no. 2
pt. 1



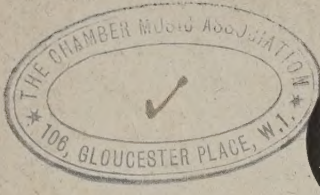
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FACULTY OF MUSIC

Strong Quintet No. 2 in D

Either 2 Violins
or 2 Cellos



QUINTETTE

für

zwei Violinen, Bratsche, Violoncell und Bass

componirt

von

GEORGE ONSLOW.

No. 1. Emoll. Op. 1 1 Thlr. 15 Ngr.	No. 8. Dmoll. Op. 24 1 Thlr. 20 Ngr.
- 2. Esdur. - 1 1 - 15 -	- 9. Cdur. - 25 2 - — -
- 3. Dmoll. - 1 1 - 15 -	- 10. Fmoll. - 32 2 - — -
- 4. Gmoll. - 17 1 - 10 -	- 11. Bdur. - 33 2 - — -
- 5. Ddur. - 18 1 - 10 -	- 12. Amoll. - 34 2 - — -
- 6. Emoll. - 19 1 - 10 -	- 13. Gdur. - 35 2 - — -
- 7. Esdur. - 23 1 - 20 -	- 14. Fdur. - 37 2 - — -

4922. 4923. 4924. 3558. 3559. 3560. 3930. 6700. 3964. 4545. 4861. 4862. 4863. 4921.

Eigenthum der Verleger.

LEIPZIG, BREITKOPF & HÄRTEL.

Eingetragen in das Vereins-Archiv.

Diese Quintette können auch mit 2 Violinen, 2 Bratschen und Violoncell ausgeführt werden, zu welchem Zwecke besondere Stimmen beigelegt sind.

LONDON:
STANLEY LUCAS, WEBER & CO.
84, NEW BOND ST., W.



M
552
Os
op.1
no.2
pt.1

Metron. $\text{♩} = 104$ VIOLINO 1.
Introduzione Largo



832562 1

QUINTETTO II.
di Onslow.

pp

sp

rf

pp

Allº moderato $\text{♩} = 120$

p

cres

mf

cres

ff

2

dim e ritard poco

dol

2. Corde

cres

f

tr

pp

cres

1.

dim

f

2.

dim

p

cres

f

1

pp

VIOLINO 1.

Violino 1 musical score for Menuetto. The score is written in G major (one sharp) and 3/4 time. It consists of 12 staves of music. The first staff begins with a trill (tr) and a piano (p) dynamic. The second staff features a forte (f) dynamic and a trill. The third staff has a piano (p) dynamic. The fourth staff has a piano (p) dynamic. The fifth staff has a forte (f) dynamic. The sixth staff has a piano (p) dynamic and a dolcissimo (dol) marking. The seventh staff has a crescendo (cres) and a forte (f) dynamic. The eighth staff has a trill (tr) and a piano (p) dynamic. The ninth staff has a piano (p) dynamic, a crescendo (cres), and a fortissimo (ff) dynamic. The tenth staff has a piano (p) dynamic, a crescendo (cres), and a forte (f) dynamic. The eleventh staff has a diminuendo (dim) and a piano (p) dynamic. The twelfth staff has a piano (p) dynamic and a crescendo (cres). The score includes various musical notations such as trills, slurs, and dynamic markings.

1

tr

p

pp

tr

f

p

6

p

dol

cres

f

tr

tr

p

1

p

cres

ff

p

cres

f

2

dim

p

>pp

ff

Allegro $\text{♩} = 80$

MENUETTO

f

p

p

cres

VIOLINO 1.

3

Violino 1 musical score page 3. The score is written for a violin in G major (one sharp) and 4/4 time. It consists of 12 staves of music. The notation includes various dynamics, articulations, and performance instructions.

Staff 1: *f* (forte), *dim* (diminuendo), *p* (piano).

Staff 2: *p* (piano), *cres.* (crescendo), *f* (forte).

Staff 3: *p* (piano), *pp* (pianissimo).

Staff 4: *cres.* (crescendo), *f* (forte), *3* (triple).

Staff 5: *p* (piano), *sempre* (sempre), *piu* (piu), *f* (forte), *ff* (fortissimo), *1* (first ending).

Staff 6: *tr.* (trill), *tr.* (trill), *tr.* (trill), *tr.* (trill).

Staff 7: *p* (piano).

Staff 8: *cres.* (crescendo), *f* (forte), *tr.* (trill).

Staff 9: *dim* (diminuendo), *p* (piano), *dolcissimo* (dolcissimo).

Staff 10: *1.* (first ending), *2.* (second ending), *p* (piano), *rf* (ritardando).

Staff 11: *rf* (ritardando), *tr.* (trill), *tr.* (trill), *tr.* (trill), *tr.* (trill), *rf* (ritardando).

Staff 12: *2* (second ending), *rf* (ritardando).

VIOLINO 1.

p *p* *sempre* *più* *cres* *f* *ff* *p* *p* *cres* *f* *dim* *p* *p* *cres* *f* *pp* *3* *p* *1* *sempre* *più* *f* *ff* *tr* *p* *tr* *tr* *tr* *cres* *f* *smorz* *f* *dim* *poco* *poco* *pp* *f* *96* **ANDANTE** *p* *tr* *p* *cres* *f*

ASSOCIATION
ACE, W.I.*

VIOLINO 1.

5

VAR. 1. $\text{♩} = 104$ poco più mosso

p *f*

VAR. 2. $\text{♩} = 120$ sempre pianissimo più mosso

pp *stacc.* *legato* *fz* *fz* *fz* *fz* *legato*

VAR. 3. **Tempo 1.** $\text{♩} = 96$ *dolcissimo*

f *f* *pp* *f* *f*

4923

VIOLINO 1.

7

1

3

dim

1 *tr* *Q.*

pp *tr* *dol con grazia*

1 1 1 1 1

1 3. Corde

tr *Q.* 1 *tr* *tr*

pp

ten *ten* *f* *p* *cres* *f*

cres *p* *f* *p*

f *frisoluto*

ff 7

VIOLINO 1.



Violino 1 musical score, measures 1 through 24. The score is written in G major (one sharp) and 4/4 time. It includes various dynamics (dol, cres, f, ff, pp, p, ten), articulations (tr, trm), and fingerings (1, 2, 3, 8, 9). The piece concludes with a double bar line and the word "Fine".

Measures 1-4: *dol*

Measures 5-8: *cres*, *f*

Measures 9-12: *f*

Measures 13-16: *dol con grazia*, *trm*, *1*

Measures 17-20: *2. Corde*, *1*, *tr*

Measures 21-24: *tr*, *1*, *trm*, *ten*, *ten*, *p*, *cres*, *f*, *pp*, *cres*, *ff*, *9*, *dol*, *cres*, *f*, *ff*, *Fine*

18/7/63 mca

M Onslow, Georges
552 [Quintet, violins, viola
05 & violoncellos, no. 2, op. 1,
op.1 no. 2, E^b major]
no.2 [Quintett]

832562-832567

M Onslow, Georges
552 [Quintet, violins, viol
05 & violoncellos, no. 2,
op.1 op. 1, no. 2, E^b major]
no.2 [Quintett]
pts.1-6

6 Parts.

6

PLEASE DO NOT REMOVE
SLIPS FROM THIS POCKET

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ALL PERFORMING PARTS

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Onslow, Georges
[Quintet, violins, viola
& violoncellos, no. 2, op. 1,
no. 2, E^b major]
[Quintett]
pt.2

M
552
05
op. 1
no. 2
pt. 2

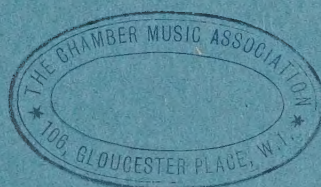


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The W. W. COBBETT
CHAMBER MUSIC COLLECTION

presented by the
FACULTY OF MUSIC

2nd. VIOLIN.





M
552
05
op.1
no.2
pt.2



Metron $\text{♩} = 104$ **VIOLINO 2.**
Introduzione Largo

3

QUINTETTO II.
di Ouslow.

832563

pp

fp

All^o moderato

pp

p

cres

mf

cres

ff

1

p

cres

f

tr

1

tr

p

1.

2.

dim

p

cres

p

f

p

pp

f

pp

3

3

1

VIOLINO 2.

Violino 2 musical score, measures 1-10. The music is in G minor (three flats) and 4/4 time. It features a variety of dynamics including *p*, *f*, *cres*, *tr*, *pp*, *pizz*, and *arco*. There are first endings marked with a '1' and repeat signs. The piece concludes with a double bar line.

Allegro $\text{♩} = 80$

MENUETTO

Menuetto musical score, measures 1-12. The music is in G minor (three flats) and 3/4 time. It includes dynamics such as *f*, *p*, *cres*, *dim*, *pp*, *sempre*, *piu*, and *ff*. There are first and eighth endings marked with '1' and '8' respectively. The piece ends with a double bar line.

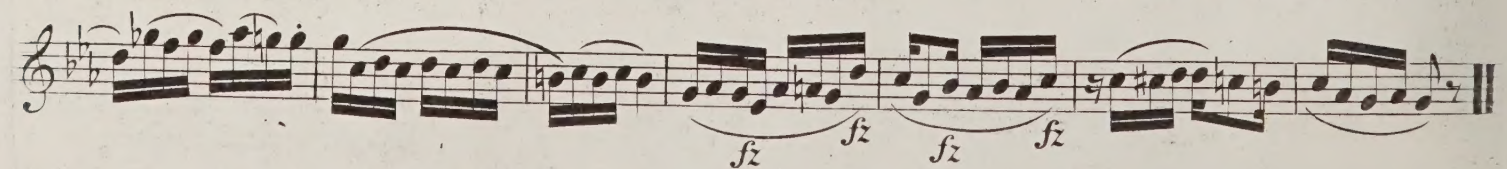
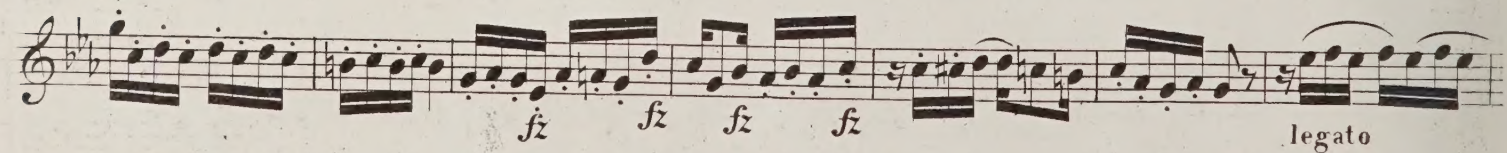
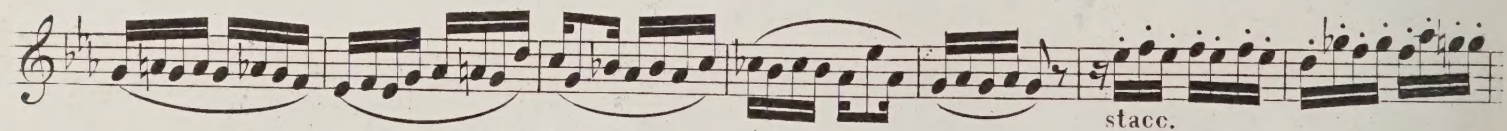
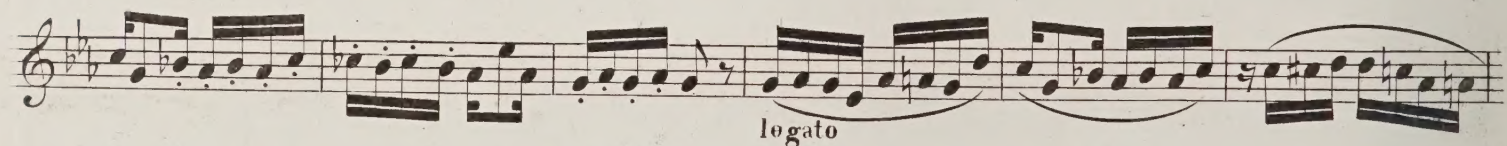
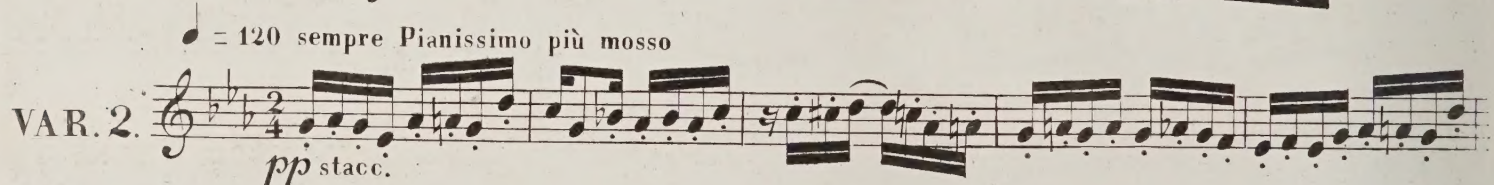
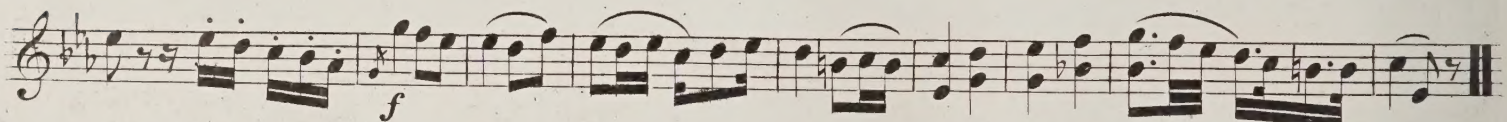
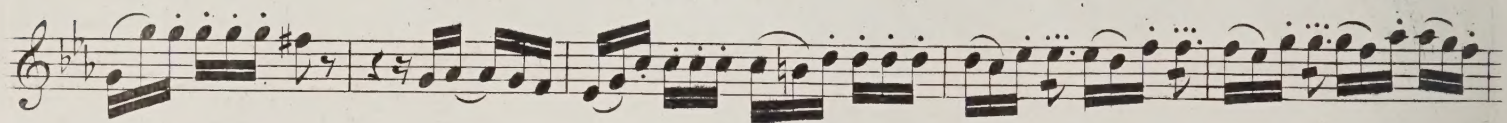
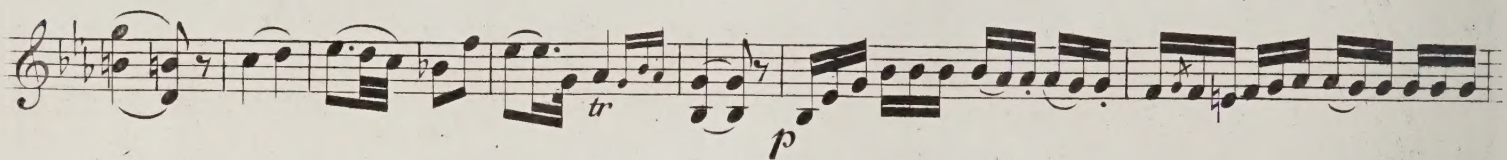
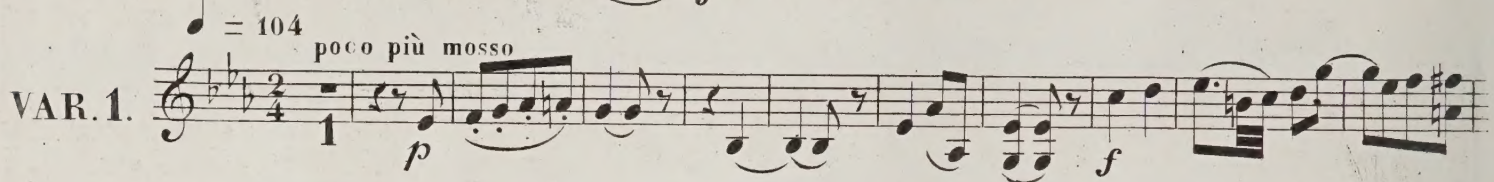
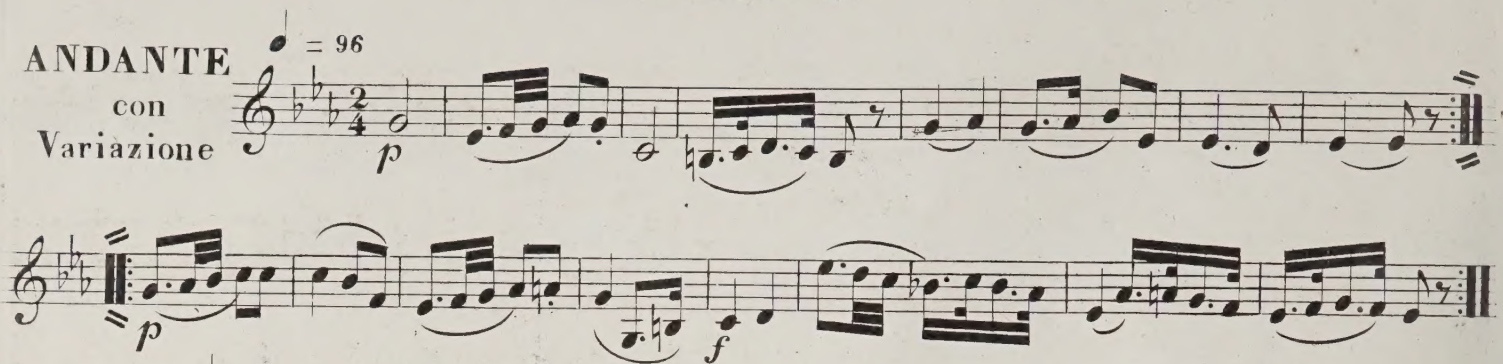
VIOLINO 2.

5

1
p
pp
1. 2. 2 2 1
p
f
2 2 3 4
p
p
semp.
più
f
f
cres
p
dim
p
cres
p
pp
8
f
f
p
p
sempre
più
f
ff
3
p
cres
f
dim
poco - a poco - - pp
smorz
f

ANDANTE
con
Variazione

$\text{♩} = 96$

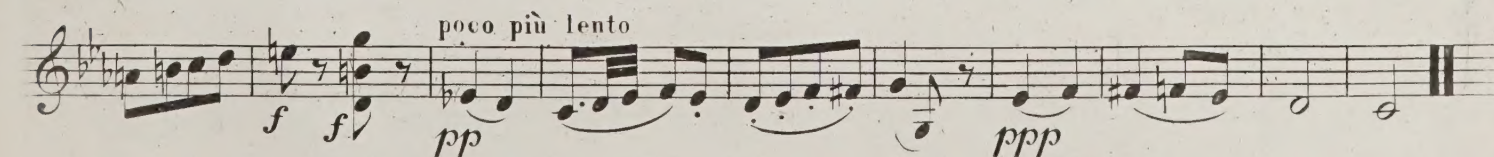
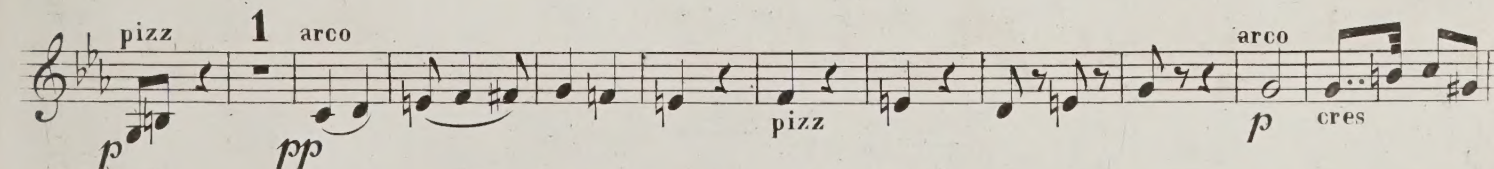
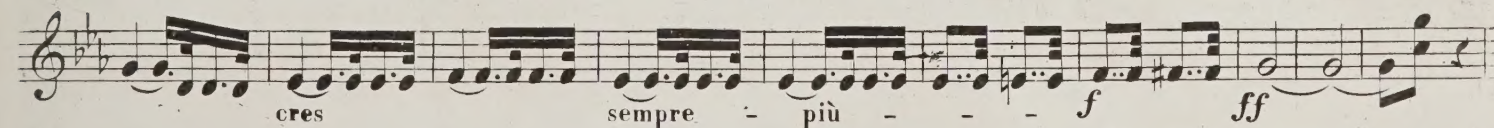
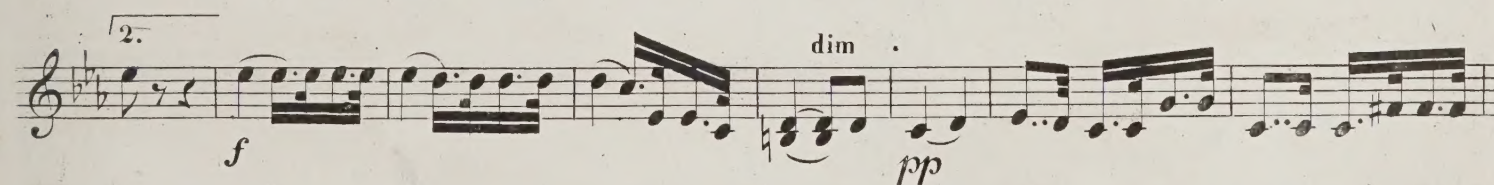
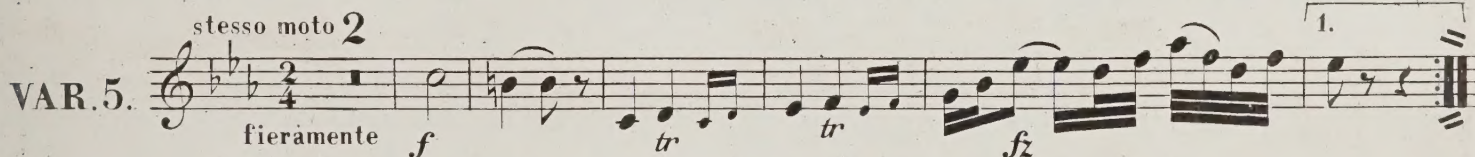
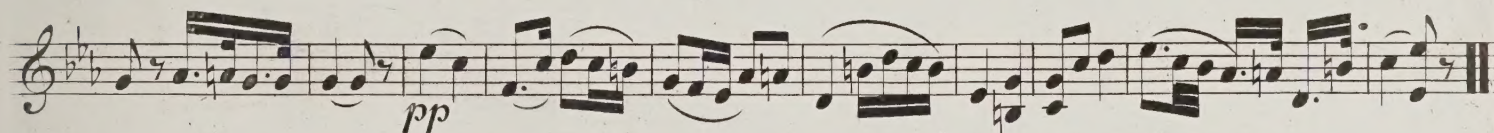
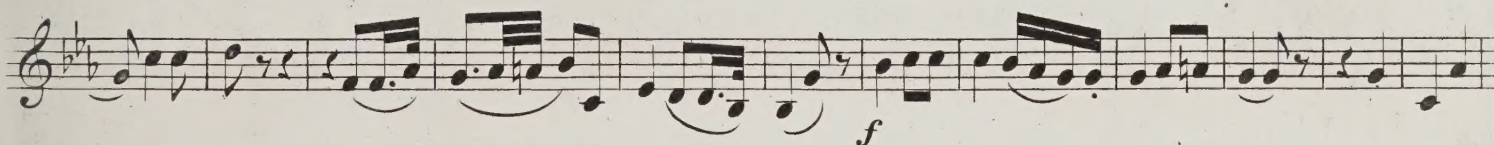
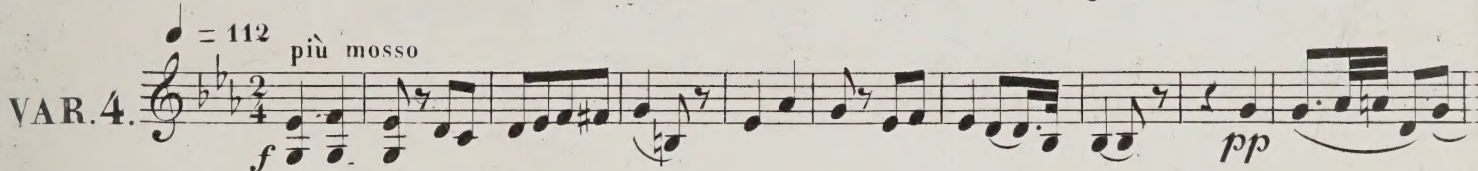
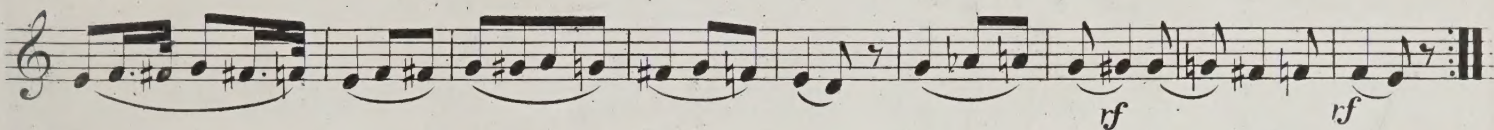
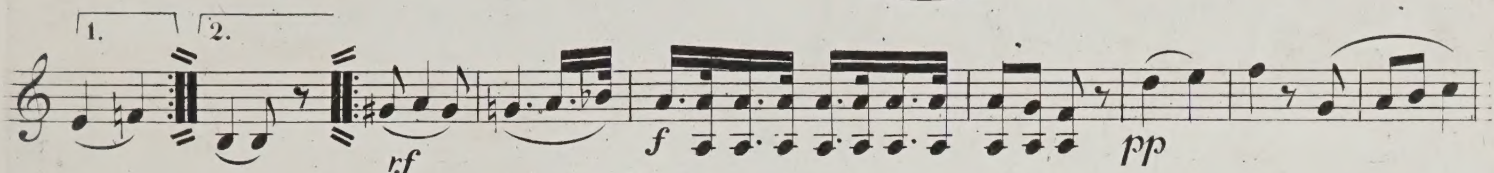
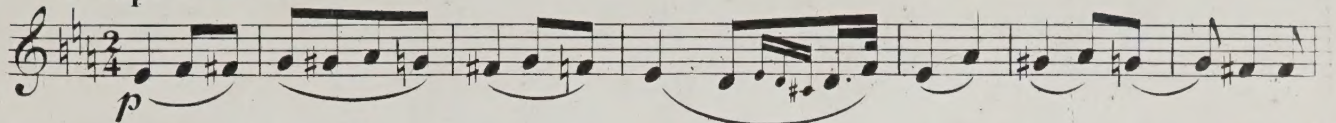


VIOLINO 2.

7

Tempo 1. ♩ = 96

VAR. 3.



All vivace

FINALE

All. vivace
 FINALE

Musical score for the finale of a piece in B-flat major, 6/8 time. The score consists of 14 staves. It begins with a forte (*f*) dynamic and a first ending bracket. The music features various dynamics including piano (*p*), fortissimo (*ff*), and piano-piano (*pp*), as well as articulations like pizzicato (*pizz*), arco, and tenuto (*ten*). The piece concludes with a double bar line and a repeat sign.

KAMMERMUSIK FÜR STREICHINSTRUMENTE

im Verlage von Breitkopf & Härtel in LEIPZIG.

Octette, Septette und Sextette für die Violine u. s. w.

| | |
|---|------|
| Beethoven, L. v., Op. 20. Septett für Vln., Br., Horn, Clar., Fag., Vcll. u. Contrab. in Es. | 1 9 |
| — Dasselbe in Partitur | 1 3 |
| — Op. 68. Symphonie (pastorale) No. 6. arr. p. 2 Vlns., 2 A. et 2 Vles par M. C. Fischer | 2 — |
| — Op. 84 ^b . Sextett für 2 Violinen, Bratsche, Violoncell u. 2 oblig. Hörner in Es | — 21 |
| — Dasselbe in Partitur | — 48 |

| | |
|---|------|
| David, F., Op. 38. Sextett für 3 Violinen, Bratsche und 2 Violoncelle | 3 — |
| Gade, N. W., Op. 47. Ottetto p. 4 Vlns., A. et 2 Vles. Fdur | 3 20 |
| Mendelssohn Bartholdy, F., Op. 20. Ottetto p. 4 Vlns., 2 A. et 2 Vles. Esdur | 3 45 |
| — Dasselbe arr. für 2 Violinen, Bratsche, Violoncell und Pfte. zu 4 Händen v. C. Burchard | 3 — |

| | |
|---|-------|
| Svendsen, J. S., Op. 3. Octett für 4 Violinen, 2 Bratschen u. 2 Violoncelle | 3 22½ |
| — Dasselbe in Partitur. 8. | 2 45 |
| Schubert, F., Op. 166. Octett f. 2 Violinen, Viola, Cello, Contrab., Horn, Fag. u. Clar. Fdur n | 2 — |
| Winter, F., Op. 9. Sestetto p. 2 Vlns., 2 Cors, A. et Basse. Dmoll | 4 40 |
| — Op. 10. Septuor p. 2 Vlns., 2 Cors, Clar., A. et Basse. Esdur | 4 40 |

Quintette für die Violine u. s. w.

| | |
|--|------|
| Beethoven, L. v., Op. 4. Quintett für 2 Viol., 2 Br. u. Vcll in Es. nach dem Octett Op. 103. | 4 6 |
| — Dasselbe in Partitur | 4 — |
| — Op. 29. Quintett für 2 Viol., 2 Br. u. 2 Vcll. in C | 4 — |
| — Dasselbe in Partitur | — 27 |
| — Op. 67. Symphonie p. 2 Viol., 2 A. et Basse. C moll. arr. | 2 — |
| — Op. 72. Ouverture de Leonore p. 2 V., 2 A. et B. Cdur. arr. | 4 — |
| — Op. 137. Fuge für 2 Violinen, 2 Bratschen, Violoncell. in D | — 9 |
| — Dasselbe in Partitur | — 6 |
| David, F., Op. 44. Introd. et Variat. sur un thème de Mozart (Wenn die Lieb' aus deinen blauen Augen) p. V. avec 2 V., A. et Vclle. Adur | 4 40 |

| | |
|--|------|
| Gade, N. W., Op. 8. Quintuor p. 2 V., 2 A. et B. Emoll | 3 — |
| Haydn, J., Die Jahreszeiten p. 2 V., 2 A. et B. arr. Liv. 4 et 2 | 3 — |
| Kummer, F. A., Op. 44. Divertissement p. les Amateurs, sur des airs de la Muette de Portici p. V. av. 2 V., A. et B. Gdur | — 45 |
| Mendelssohn Bartholdy, F., Op. 87. Quintett f. 2 V., 2 A. et B. Bdur. (Nachlass No. 46.) | 2 20 |
| Mozart, W. A., Quintette für 2 V., 2 Br. u. Violonc. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David No. 4. C moll, No. 2. Cdur, No. 3. G moll, No. 4. Ddur, No. 5. Esdur à | 4 45 |
| Onslow, G., Quintuors p. 2 V., 2 A. et B. No. 4. Emoll. Op. 4. No. 4. | 4 45 |
| — 2. Esdur. — 4. — 2. | 4 45 |
| — 3. Dmoll. — 4. — 3. | 4 45 |

| | |
|---|------|
| Onslow, G., Quintuors p. 2 V., 2 A. et B. No. 4. G moll. op. 17. | 4 40 |
| — 5. Ddur. — 48. | 4 40 |
| — 6. Emoll. — 49. | 4 40 |
| — 7. Esdur. — 23. | 4 20 |
| — 8. Dmoll. — 24. | 4 20 |
| — 9. Cdur. — 25. | 2 — |
| — 10. Fmoll. — 32. | 2 — |
| — 11. Bdur. — 33. | 2 — |
| — 12. A moll. — 34. | 2 — |
| — 13. Gdur. — 35. | 2 — |
| — 14. Fdur. — 37. | 2 — |
| Ries, F., Op. 171. Grand Quintuor p. 2 V., 2 A. et B. Gdur. | 2 45 |
| Schubert, Fr., Op. 163. Gr. Quintett, f. 2 Violin., Viola und Cello. Cdur | 4 24 |
| Spohr, L., Op. 429. Quintuor p. 2 V., 2 A. et B. No. 6. Emoll. | 2 20 |

Quartette für 2 Violinen, Bratsche und Violoncell.

| | |
|--|------|
| Beethoven, L. v., Quartette f. 2 V., Br. u. Vcll. | |
| No. 4. Op. 48. No. 4. in F | 4 — |
| — 2. — 48. — 2. — G | — 24 |
| — 3. — 48. — 3. — D | — 27 |
| — 4. — 48. — 4. — Cm | — 27 |
| — 5. — 48. — 5. — A | — 27 |
| — 6. — 48. — 6. — B | — 24 |
| — 7. — 59. — 4. — F | 4 42 |
| — 8. — 59. — 2. — Em | 4 — |
| — 9. — 59. — 3. — C | 4 3 |
| — 10. — 74. in Es | 4 — |
| — 11. — 95. — Fm | — 27 |
| — 12. — 127. — Es | 4 42 |
| — 13. — 130. — B | 4 42 |
| — 14. — 134. — Cism | 4 45 |
| — 15. — 132. — Am | 4 42 |
| — 16. — 135. — F | 4 — |
| Grosse Fuge in B. Op. 133 | — 27 |
| — Dieselben in Partitur. | |
| No. 4. Op. 48. No. 4. in F | — 24 |
| — 2. — 48. — 2. — G | — 48 |
| — 3. — 48. — 3. — D | — 24 |
| — 4. — 48. — 4. — Cm | — 48 |
| — 5. — 48. — 5. — A | — 48 |
| — 6. — 48. — 6. — B | — 48 |
| — 7. — 59. — 4. — F | 4 — |
| — 8. — 59. — 2. — Em | — 24 |
| — 9. — 59. — 3. — C | — 24 |
| — 10. — 74. in Es | — 24 |
| — 11. — 95. — Fm | — 24 |
| — 12. — 127. — Es | — 27 |
| — 13. — 130. — B | 4 3 |
| — 14. — 134. — Cism | 4 3 |
| — 15. — 132. — Amoll | — 27 |
| — 16. — 135. — F | — 48 |
| Grosse Fuge in B. Op. 433 | — 24 |
| Bruch, M., Op. 9. Quartett. C moll. | 2 40 |
| — Op. 40. Quartett. Edur | 2 20 |
| David, F., Op. 32. Quatuor. Amoll. | 2 40 |
| Dussek, J. L., Op. 60. 3 Quatuors: | |
| No. 4. Gdur. No. 2. Bdur. No. 3. Esdur à | 4 40 |
| Haydn, J., Op. 77. 2 Quatuors. Fdur, Fdur | 4 40 |
| — Dernier Quatuor. Bdur. No. 82 | — 20 |
| — Symphonie. Ddur. No. 2. arr. | 4 45 |
| — Quartette für 2 Violinen, Viola u. Violoncell. Zum Vortrag im Gewandhause zu Leipzig und zum Gebrauch beim Conservatorium der Musik daselbst genau bezeichnet und herausgegeben von Ferd. David. | |
| No. 4. (Op. 20 No. 4) Ddur | 4 5 |

| | |
|---|------|
| Haydn, J., Quartette etc. | |
| — 2. (Op. 33 No. 2) Esdur | 4 — |
| — 3. (Op. 33 No. 3) Cdur | 4 — |
| — 4. (Op. 54 No. 4) Gdur. | 4 5 |
| — 5. (Op. 64 No. 3) Bdur. | 4 5 |
| — 6. (Op. 64 No. 4) Gdur. | 4 — |
| — 7. (Op. 64 No. 5) Ddur. | 4 5 |
| — 8. (Op. 74 No. 3) G moll | 4 5 |
| — 9. (Op. 76 No. 4) Gdur | 4 5 |
| — 10. (Op. 76 No. 5) Dmoll | 4 5 |
| — 11. (Op. 76 No. 3) Cdur | 4 5 |
| — 12. (Op. 76 No. 4) Bdur. | 4 5 |
| — 13. (Op. 76 No. 5) Ddur. | 4 — |
| — 14. (Op. 77 No. 4) Cdur | 4 40 |
| — 15. (Op. 77 No. 2) Fdur. | 4 40 |
| Hermann, F., Op. 8. Quartett | 4 20 |
| Kreutzer, R., Op. 4. 6 Quatuors concertans: | |
| — Liv. 4. Ddur, Gdur, Cdur | 4 — |
| — 2. Bdur, Fdur, Adur | 4 — |
| — Op. 3. 3 Quatuors. Cdur, Bdur, Amoll | 2 — |
| — 2 Quatuors. Adur, Gdur. (No. 4. et 2) | 4 40 |
| — Thème varié. Adur | — 20 |
| Mendelssohn Bartholdy, F., Ouverturen f. Orchester. Für 2 Violinen, Viola u. Violoncell bearb. von Friedrich Hermann. | |
| No. 4. Op. 24. Sommernachtsstraum | 4 5 |
| — 2. — 26. Fingalshöhle (Hebriden) | 4 — |
| — 3. — 27. Meeresstille u. glückliche Fahrt | 4 — |
| — 4. — 32. Märchen von der schönen Melusine | 4 — |
| — Quatuors: | |
| No. 2. Amoll. Op. 43. | 4 20 |
| — 3. Ddur. — 44. No. 4. | 2 5 |
| — 4. Emoll. — 44. — 2. | 2 5 |
| — 5. Esdur. — 44. — 3. | 2 5 |
| — 6. Emoll. — 80. (Nachlass No. 8.) | 2 — |
| — Op. 84. Andante, Scherzo, Capriccio et Fugue | 2 — |
| Meyerbeer, G., Les Huguenots. Opéra, arr. | 8 — |
| Mozart, W. A., 42 Quatuors. Oeuvres complètes. Aeltere Typendruck-Ausgabe. | |
| Cah. I. Gdur, Ddur, Bdur. Cah. II. Esdur, Adur, Cdur. Cah. III. Ddur, Bdur, Fdur. | |
| Cah. IV. Ddur, Cdur, Esdur. | 2 — |
| — Symphonie. Cdur. (m. d. Fuge). No. 4. arr. | 4 45 |
| — Quartette. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David. No. 4. Gdur, No. 2. Dmoll. No. 3. Bdur. No. 4. Esdur, No. 5. Adur. No. 6. Cdur. No. 7. Ddur. No. 8. Bdur. No. 9. Fdur. No. 10. Ddur. à | 4 — |

| | |
|--|--------|
| Onslow, G., Quatuors: | |
| No. 4. Bdur. Op. 4. No. 4. | |
| — 2. Ddur. — 4. — 2. | 3 — |
| — 3. Amoll. — 4. — 3. | |
| — 4. C moll. Op. 8. No. 4. | 4 — |
| — 5. Fdur. — 8. — 2. | 4 — |
| — 6. Adur. — 8. — 3. | 4 — |
| — 7. G moll. — 9. — 4. | |
| — 8. Cdur. — 9. — 2. | 2 45 |
| — 9. Fmoll. — 9. — 3. | |
| — 10. Gdur. — 10. — 4. | |
| — 11. Dmoll. — 10. — 2. | 2 45 |
| — 12. Esdur. — 10. — 3. | |
| — 13. Bdur. — 24. — 4. | 4 40 |
| — 14. Emoll. — 24. — 2. | 4 40 |
| — 15. Esdur. — 24. — 3. | 4 40 |
| — 16. Emoll. — 36. — 4. | 4 45 |
| — 17. Edur. — 36. — 2. | 4 45 |
| — 18. Ddur. — 36. — 3. | 4 45 |
| Richter, E. F., Op. 25. Quatuor. No. 4. Emoll | 3 — |
| Rode, P., Op. 40. Air varié. Gdur | — 40 |
| — 44. Quatuor. Esdur. No. 4. | — 20 |
| — 44. do. Fdur. | — 20 |
| — 45. do. Ddur. | — 20 |
| — 46. Andante varié. Amoll | — 40 |
| — 48. Quatuor. Gdur. No. 4. | — 20 |
| Romberg, A., Op. 4. 3 Quatuors. Esdur, G moll, Fdur | 2 45 |
| — Op. 7. 3 Quatuors. Ddur, Edur, Cdur | 2 45 |
| — Op. 44. Quatuor. Adur | — 20 |
| Rubinstein, A., Op. 47. Drei Quartette für 2 Violinen, Bratsche und Violoncell. Nouv Edit. | |
| No. 4. Gdur. | 3 — |
| No. 2. C moll | 2 20 |
| No. 3. Fdur | 2 — |
| — Op. 47. 3 Quatuors. Nouv Edit: No. 4. Emoll. 2 Thlr. 25 Sgr. No. 2. Bdur | 3 — |
| No. 3. Dmoll. | 2 — |
| Schubert Frz., Op. 29. Erstes Quartett. Amoll n | 4 — |
| — Op. 164. Quartett. Gdur | n 4 24 |
| — Gr. Quartette. Nachgel. Werk. Dmoll n | 4 12 |
| Schumann, R., Op. 44. 3 Quatuors: | |
| No. 4. Amoll. No. 2. Fdur. No. 3. Adur. à | 4 20 |
| Spohr, L., Op. 432. Quatuor. Adur No. 30 | 2 — |
| Taubert, W., Op. 93. Quatuor. Bdur | 2 — |
| Veit, W. H., Op. 7. Quatuor. Esdur. No. 3 | 4 20 |
| Viotti, J. P., 3 Quatuors concert. Fdur, Bdur, Gdur | 2 5 |
| — 3 Quatuors. Fmoll, Cdur, Edur. Liv. 2. | 4 40 |
| Volkman, R., Op. 9. Quatuor. Amoll | 2 20 |

Trios für Violine, Bratsche und Violoncell.

| | |
|-------------------------------------|------|
| Beethoven, L. v., Trios in Stimmen. | |
| No. 4. Op. 3. in Es | 4 — |
| — 2. — 9. No. 4 in G | — 24 |
| — 3. — 9. — 2. in D | — 24 |
| — 4. — 9. — 3. in Cm | — 24 |
| — 5. — 8. Serenade in D. | — 24 |

| | |
|--|------|
| Beethoven, L. v., Dieselben in Partitur. | |
| No. 4. Op. 3. in Es | — 24 |
| — 2. — 9. No. 4. in G | — 48 |
| — 3. — 9. — 2. in D | — 48 |
| — 4. — 9. — 3. in Cm | — 45 |
| — 5. — 8. Serenade in D | — 45 |

| | |
|--|-------|
| Bruyck, C. van., 8 Fugen und 4 Präludien aus J. Seb. Bach's wohltemperirtem Klavier als Trios für Violine, Viola und Violoncell arr. | |
| Heft 4. Fuga I—IV. | — 47½ |
| — 2. Fuga V—VIII. | — 47½ |
| — 3. Präludium I—IV | — 47½ |

18/7/63 mod

M Onslow, Georges
552 [Quintet, violins, viola
05 & violoncellos, no. 2, op. 1,
op.1 no. 2, E^b major]
no.2 [Quintett]
pt.2

Music

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Onslow, Georges
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& violoncellos, no. 2, op. 1,
no. 2, E^b major]
[Quintett]
pt.3

M

552

05

op.1

no.2

pt.3



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Metron. $\text{♩} = 104$

VIOLA

QUINTETTO II.

di Onslow

Introduzione Largo

pp *fp* *f* *f* *p* *cres* *mf* *ff* *p* *cres* *f* *tr* *p* *mf* *f* *dim* *dim* *p* *cres* *p* *cres* *f* *pp* *p* *pp* *f* *1*

sp
cres
f
tr
p
cres
f
ff
p
3
f
p
pp
pizz
arco
ff
 1

Allegro $\text{♩} = 80$

MENUETTO

f
p
cres
f
dim
p
 2
p
pp
cres
f
f
p
 4
sempre più f
ff
cres
f
 1
p
 1
 2
p

VIOLA

3

1
p p sempre

più f f

p p cres

f dim p p 2 2

cres f p

cres f f p

4
sempre più f ff

2 p cres f

f dim poco a poco pp smorz

ANDANTE
con
Variazione

1
cres f f

VIOLA

 $\text{♩} = 104$
poco più mosso

VAR. 1.

f *p*

 $\text{♩} = 120$
sempre Pianissimo più mosso

VAR. 2.

pp *stacc.* *legato* *fz* *fz* *fz* *fz* *legato*

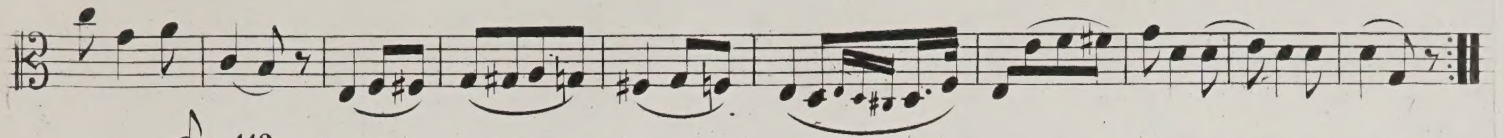
Tempo 1. $\text{♩} = 96$

VAR. 3.

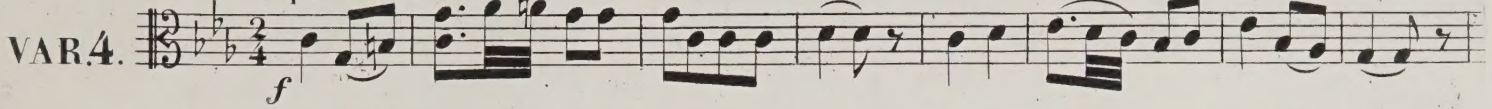
p *p* *f* *pp*

VIOLA

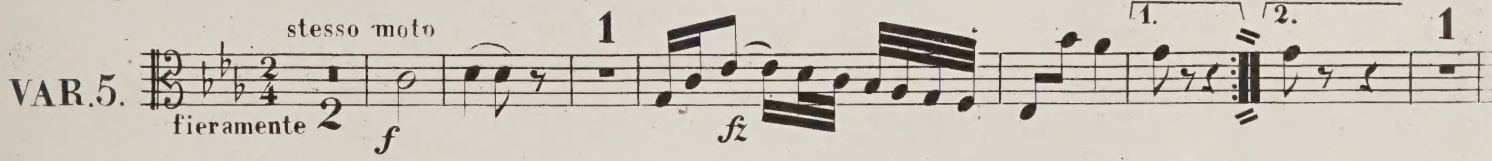
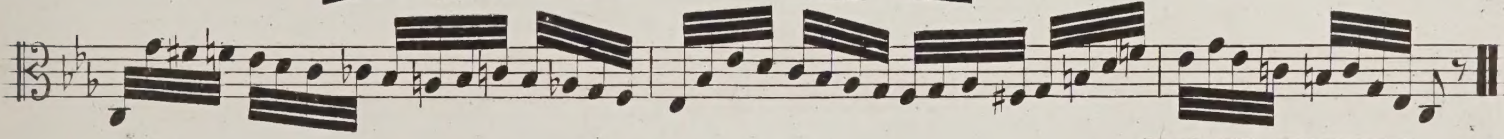
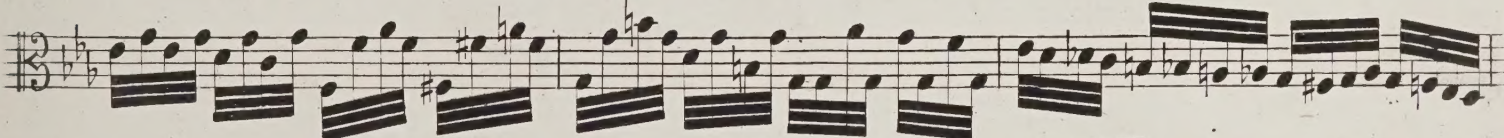
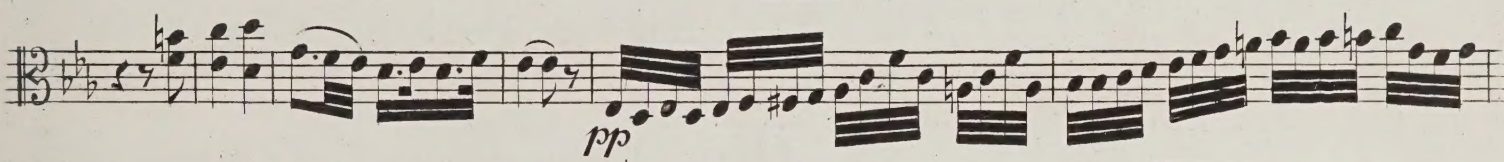
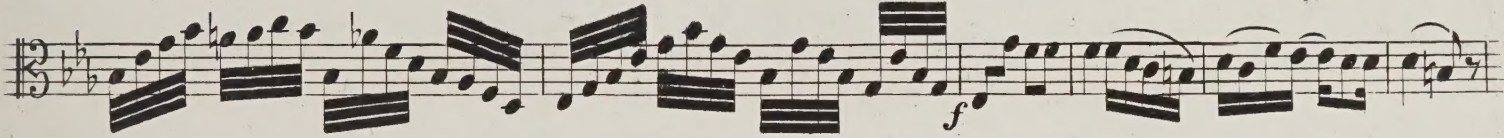
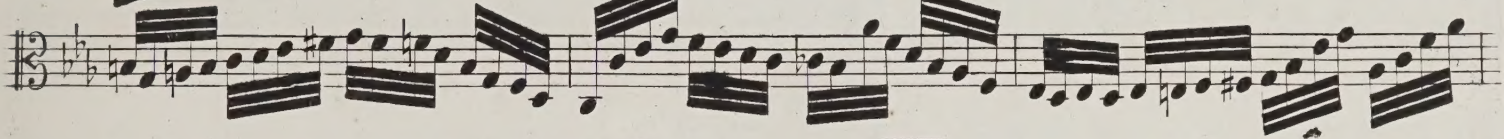
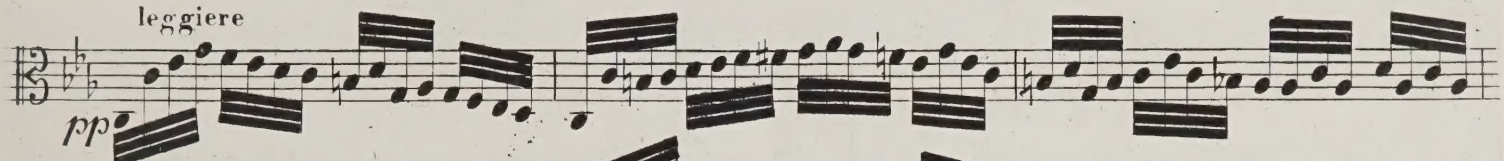
5



$\text{♩} = 112$ più mosso

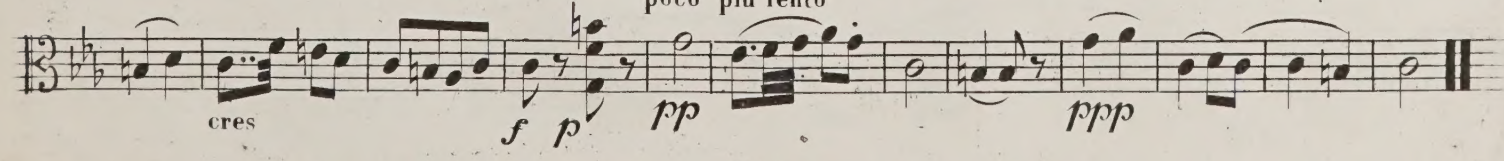
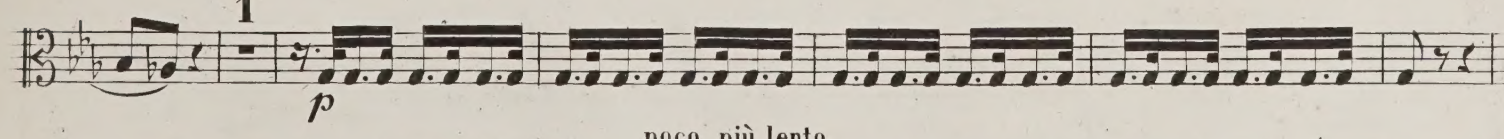
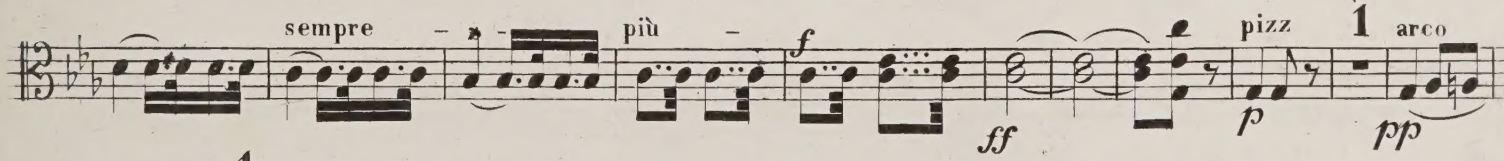
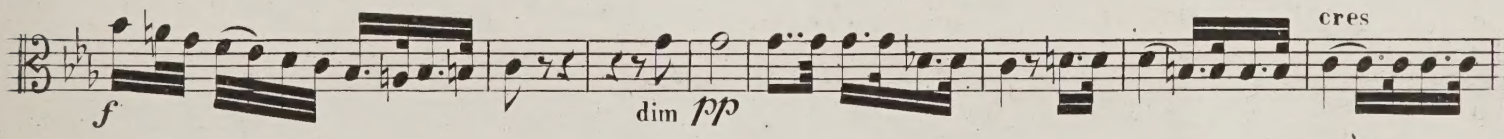


leggiere



stesso moto

fieramente



All^o vivace ♩ = 152

FINALE

1

f

p

p

cres

f

fz

fz

pizz

pp

arco

pp

3

pizz

arco

f

p

cres

mf

1

f

p

2

ff

dol

1

VIOLA

7

3
p

cres f

1

1

pizz p

arco 3 pizz

arco f

3 1

cres f cresc f pp

1

cres ff ff

1 2 p

1 4

p

cres f ff

18/7/63 mac

M Onslow, Georges
552 [Quintet, violins, viola
05 & violoncellos, no. 2, op. 1,
op.1 no. 2, E^b major]
no.2 [Quintett]
pt.3
Music

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M
552
05
op. 1
no. 2
pt. 4



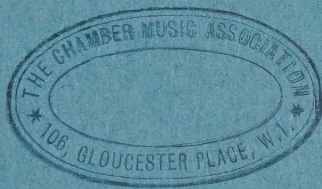
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CELLO. 1



Metron. $\text{♩} = 104$ VIOLONCELLO 1.

QUINTETTO II.

di Onslow.

Introduzione Largo

2

p *p* *rf* *rf* *pp* *All^o moderato* *p* *cres mf* *cres ff* *fp* *cres f* *p* *cres mf* *f dim* *dim p* *3* *p* *cres* *f* *p* *1* *pp* *p* *pp* *f* *1* *fz* *dol* *2* *fz*

VIOLONCELLO 1.

1

cres *f* *p*

cres *f* *ff* *pizz* *arco*

p *cres* *f* *p* *pp* *ff*

Allegro $\text{♩} = 80$

MENUETTO *f* *p*

p *cres* *f* *dim*

p *2* *1* *cres* *f*

2 *p* *pp* *cres*

f *f* *p* *p* *sempre*

p *più* *f* *ff* *4*

f *fp* *tr* *tr* *tr* *tr*

1 *f* *1* *2* *pp*

1. *2.* *4* *4*

3 *3* *4* *p*

VIOLONCELLO 1.

3

11 *sempre più f*

1 *p p cres*

f dim p

2 1 *p*

cres f pp

cres f f p

sempre più f

4 *ff f fp*

1 *tr tr*

f dim poco a poco pp smorz f

ANDANTE
con
Variazione

p

1 *cres p f*

p

VAR. 1. *p*

tr

8

8

♩ = 112 più mosso

VAR. 4.

7

7

fp

7

VAR.5. *stesso moto*
fieriamente *fz*
1. 2. 2
f
3
pp *cres* *sempre* *più* *ff* *pizz* *arco* *p* *pp* *f* *pizz*

VOLONCELLO 1

5

poco più lento

p arco *cres* *f* *f* *pp* *ppp*

All^o vivace

$\text{♩} = 152$

FINALE

f *1* *2* *dol*

cres *f* *f* *fz* *fz*

fz *3* *pp*

1 *p* *

pizz

3 *arco*

f *1* *cres* *p* *f* *2*

f *1* *cres* *p* *f* *2*

* En liant le second groupe de croches de la meme maniere que le premier on rend l'exécution plus facile.

VIOLONCELLO 1.

p *f* *ff* *dim* *8* *cres* *f* *1* *p* *pizz*

VIOLONCELLO 1.

7

3
arco

f

2 1
p cres f

2 4
pp p cres f pp

1 1
cres ff ff

1 1
ff ff dol

3
cres f ff

Fine

18/7/63 mcd

M Onslow, Georges
552 [Quintet, violins, viola
05 & violoncellos, no. 2, op. 1,
op.1 no. 2, E^b major]
no.2 [Quintett]
pt.4
Music

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no. 2, E^b major]
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pt.5

M
552
05
op.1
no.2
pt.5



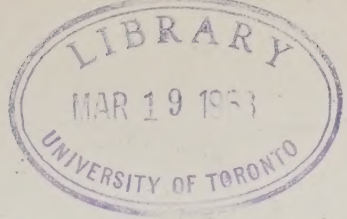
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M 552
Op. 1
No. 2
Pt. 5



832567

1

VOLONCELLO 2.

Metron. $\text{♩} = 104$

Introduzione Largo

QUINTETTO II. di Onslow.

pp

pp

pp

fp

rf

rf

pp

All^o moderato $\text{♩} = 120$

3

pizz

p

arco

p

cres

mf

cres

ff

p

cres

f

cres

mf

1.

2.

1

3

3

1

f

dim

dim

p

mf

p

cres

5

f

p

pp

3

cres

p

f

cres

f

p

cres

f

p

pizz

arco

ff

pp

VIOLONCELLO 2.

Allegro $\text{♩} = 80$ 1

MENUETTO

3 *f* *f* *p*

3 *cres* *f* *dim*

p *p* *cres* *f*

3 4 *p* *cres* *f* *p*

1 *p* *sempre* *più* *f* *ff*

10 *cres* *f*

1 2 5 1. 2. *p*

4 3

3 *p* *sempre* *più* *f* *f*

1 3 *f* *p* *cres*

f *dim* *p* *p*

cres *f* *p* 3

pp *cres* *f* *p* 4 1

VIOLONCELLO 2.

3

p *sempre* *più* *f* *ff* *dim*

10

cres f *p* *pizz*

poco *a* *poco* *pp*

ANDANTE con Variazione

$\text{♩} = 96$

p *fp* *f*

1

$\text{♩} = 104$ *poco più mosso*

VAR. 1. *p* *f*

f

* $\text{♩} = 120$

VAR. 2. *sempre pp stacc.*

legato

stacc.

legato

fz *fz* *fz* *fz*

* La 2. VARIATION ne doit être exécutée par le 2. VIOLONCELLE que lorsque la partie de 1. VIOLONCELLE est remplacée par une partie d' ALTO-VIOLONCELLE dans le cas contraire, le 2. VIOLONCELLE compte 32 mesures.

VIOLONCELLO 2.

Tempo 1. ♩ = 96

VAR. 3.

VAR. 3. Musical notation for the first system of Variation 3, featuring a treble clef, key signature of two flats, and 2/4 time signature. The notation includes a first ending bracket with first and second endings, and dynamic markings *p* and *f*.

VAR. 4.

VAR. 4. Musical notation for the second system of Variation 4, featuring a treble clef, key signature of two flats, and 2/4 time signature. The notation includes a first ending bracket with first and second endings, and dynamic markings *f* and *pp*.

VAR. 5.

VAR. 5. Musical notation for the third system of Variation 5, featuring a treble clef, key signature of two flats, and 2/4 time signature. The notation includes a first ending bracket with first and second endings, and dynamic markings *f*, *pp*, *pizz*, *arco*, *ppp*, and *cres*.

* La 4. VARIATION ne doit être exécutée par le 2. VIOLONCELLE que dans le cas où la partie de 1. VIOLONCELLE seroit remplacée par une partie d'ALTO-VIOLONCELLE dans le cas contraire le 2. VIOLONC. compte 32 mesures.

VOLONCELLO 2.

5

All^o vivace ♩ = 152

FINALE

1

1

p *p*

cres *f* *f* *ff* *f*

fz *dim* *pp*

pizz

3

pp *pizz*

arco *f* *p* *cres* *f*

1

f *cres* *f* *f* *p*

f *risoluto* *ff* *ff*

cres

1

f



This page of musical notation is for a cello, written in bass clef with a key signature of two flats (B-flat and E-flat). The music is organized into ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics include *pizz* (pizzicato), *p* (piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *cres* (crescendo), *dim* (diminuendo), and *arco* (arco). Articulations include *1* (first ending) and *3* (triple). The piece concludes with the word *Fine*.

18/7/63 mcd

M Onslow, Georges
552 [Quintet, violins, viola
05 & violoncellos, no. 2, op. 1,
op.1 no. 2, E^b major]
no.2 [Quintett]
pt.5
Music

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pt.6

M
552
05
op. 1
no. 2
pt. 6



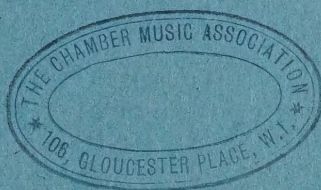
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VIOLA ~~'CELLO~~





M
552
Op. 1
no. 2
pt. 6



832565

1

QUINTETTO II.

di Onslow

ALT-VIOLONCELLO

Introduzione Largo

Violino

2

All^o moderato

pp

1

cres mf

cres f

2

fp

cres f

2

cres f

1.

f

2.

dim

dim p

3

p

cres

f

1

pp

p

pp

f

1

fz

dol

2

tf

ALT-VIOLONCELLO

cres 1 *f*

p *cres*

2 *f* *f* *p*

f *pp* *pizz* *arco* *f* 1

Allegro $\text{♩} = 80$

MENUETTO 1 *f* *p*

p *cres* *f*

dim *p* 2 *p* 1 *cres* *f*

2 *p* *pp*

p *cres* *f* *p*

p *cres* *f* *cres* *sempre* *più* *f* *cres* *sempre*

4 *ff* *f* *fp* *tr* *tr* *tr*

1 *f*

1 2 *pp* 4 1. 2. 4

4 3 3

ALT-VIOLONCELLO

3

4 11

p *cres sempre più*

f *f* *p*

cres *f* *dim*

2 1

p *cres* *f*

2

pp *pp*

p *cres* *f* *p*

p *sempre più* *f* *ff*

4

f *tr* *tr* *tr*

tr *f*

dim *poco a poco* *smorz* *pp* *f*

ANDANTE
con
Variazione

p *f* *cres*

tr

VAR. 1. *poco più mosso*

1

p *cres* *f*

8

tr *tr*

8 VAR. 2.

32

| 1. | 2. |
|--|--|
| <p>1. $\frac{1}{2}$ of 100 = 50</p> <p>2. $\frac{1}{4}$ of 100 = 25</p> <p>3. $\frac{1}{8}$ of 100 = 12.5</p> <p>4. $\frac{1}{16}$ of 100 = 6.25</p> <p>5. $\frac{1}{32}$ of 100 = 3.125</p> <p>6. $\frac{1}{64}$ of 100 = 1.5625</p> <p>7. $\frac{1}{128}$ of 100 = 0.78125</p> <p>8. $\frac{1}{256}$ of 100 = 0.390625</p> <p>9. $\frac{1}{512}$ of 100 = 0.1953125</p> <p>10. $\frac{1}{1024}$ of 100 = 0.09765625</p> <p>11. $\frac{1}{2048}$ of 100 = 0.048828125</p> <p>12. $\frac{1}{4096}$ of 100 = 0.0244140625</p> <p>13. $\frac{1}{8192}$ of 100 = 0.01220703125</p> <p>14. $\frac{1}{16384}$ of 100 = 0.006103515625</p> <p>15. $\frac{1}{32768}$ of 100 = 0.0030517578125</p> <p>16. $\frac{1}{65536}$ of 100 = 0.00152587890625</p> <p>17. $\frac{1}{131072}$ of 100 = 0.000762939453125</p> <p>18. $\frac{1}{262144}$ of 100 = 0.0003814697265625</p> <p>19. $\frac{1}{524288}$ of 100 = 0.00019073486328125</p> <p>20. $\frac{1}{1048576}$ of 100 = 0.000095367431640625</p> | <p>1. $\frac{1}{2}$ of 100 = 50</p> <p>2. $\frac{1}{4}$ of 100 = 25</p> <p>3. $\frac{1}{8}$ of 100 = 12.5</p> <p>4. $\frac{1}{16}$ of 100 = 6.25</p> <p>5. $\frac{1}{32}$ of 100 = 3.125</p> <p>6. $\frac{1}{64}$ of 100 = 1.5625</p> <p>7. $\frac{1}{128}$ of 100 = 0.78125</p> <p>8. $\frac{1}{256}$ of 100 = 0.390625</p> <p>9. $\frac{1}{512}$ of 100 = 0.1953125</p> <p>10. $\frac{1}{1024}$ of 100 = 0.09765625</p> <p>11. $\frac{1}{2048}$ of 100 = 0.048828125</p> <p>12. $\frac{1}{4096}$ of 100 = 0.0244140625</p> <p>13. $\frac{1}{8192}$ of 100 = 0.01220703125</p> <p>14. $\frac{1}{16384}$ of 100 = 0.006103515625</p> <p>15. $\frac{1}{32768}$ of 100 = 0.0030517578125</p> <p>16. $\frac{1}{65536}$ of 100 = 0.00152587890625</p> <p>17. $\frac{1}{131072}$ of 100 = 0.000762939453125</p> <p>18. $\frac{1}{262144}$ of 100 = 0.0003814697265625</p> <p>19. $\frac{1}{524288}$ of 100 = 0.00019073486328125</p> <p>20. $\frac{1}{1048576}$ of 100 = 0.000095367431640625</p> |

VAR 3

VAR. 4.

VAR.5

fieramente

All^o vivace = 152

FINALE

* En liant le second groupe de croches de la même manière que le premier l'exécution en devient plus facile.

ALT-VIOLONCELLO

5

The musical score for Alt-Violoncello, page 5, is written in 2/4 time and features a variety of musical notations and dynamics. The score is organized into 13 staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. The second staff includes a 'pizz' (pizzicato) marking above the first measure and an 'arco' (arco) marking above the fourth measure. The third staff continues the melodic line. The fourth staff features a 'f' (forte) dynamic marking. The fifth staff includes a 'p' (piano) dynamic marking. The sixth staff features a 'cres' (crescendo) marking. The seventh staff includes a 'f' (forte) dynamic marking. The eighth staff features a 'p' (piano) dynamic marking. The ninth staff includes a 'f' (forte) dynamic marking. The tenth staff features a 'ff' (fortissimo) dynamic marking. The eleventh staff includes a 'dol' (dolce) marking. The twelfth staff features a 'cres' (crescendo) marking. The thirteenth staff includes a 'f' (forte) dynamic marking. The score is marked with various dynamics including *p*, *f*, *ff*, *cres*, and *dol*. The piece concludes with a final measure marked with a '1' above the staff.

ALT-VIOLONCELLO



13

p

pizz

arco

pp

p cres

pp

cres

ff

dol

cres

f

Fine

18/7/63 mcd

M Onslow, Georges
552 [Quintet, violins, viola
05 & violoncellos, no. 2, op. 1,
op.1 no. 2, E^b major,
no.2 [Quintett,
pt.6
Music

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